

ARIZONA ARCHITECT



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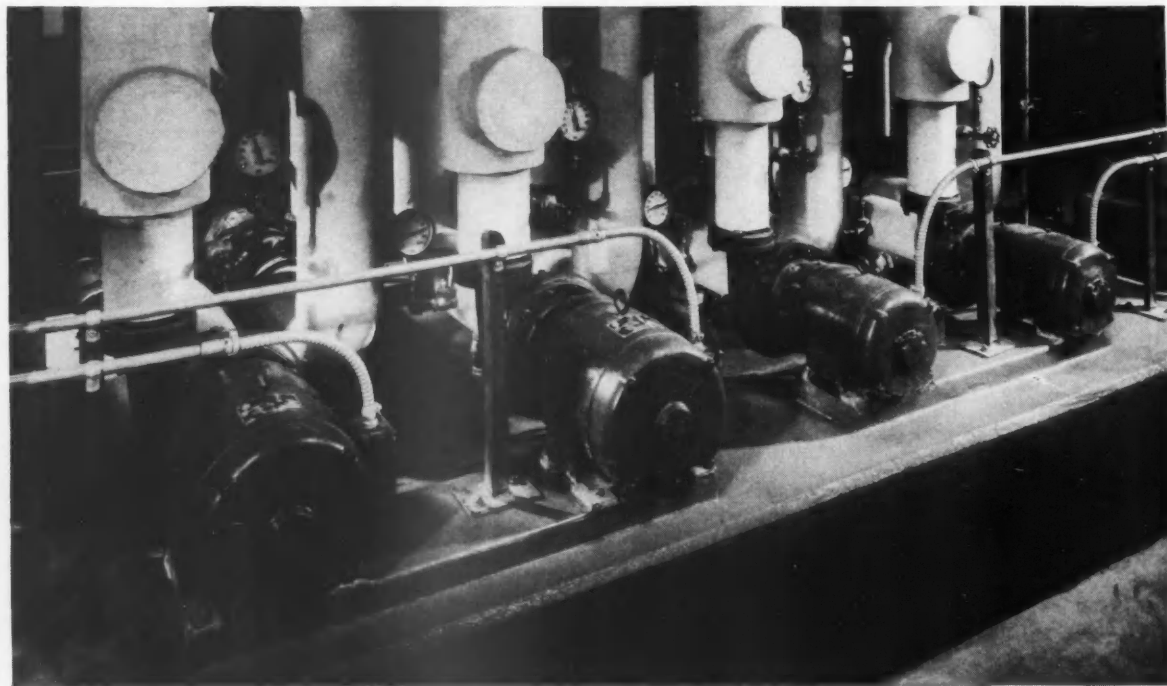
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Circulation of Arizona Architect is to every architect in the United States who is qualified and registered to practice in Arizona; also to all members of Arizona AIA architects' staffs; to schools of architecture; general contractors; home builders; structural, mechanical, civil and electrical engineers; planning officials and church, school and government officials. To these circulation is free. Others may subscribe for \$4.00 a year, single copy 40 cents.

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THE PRESIDENTS' PAGE



**CENTRAL
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**SOUTHERN
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CHAPTER**



David S. Swanson

A GREAT HISTORIAN and philosopher has said that every man who believes in his heart that men and nations can live together in harmony and peace brings the day of realization a little closer — and every doubting heart delays it. This I believe.

I recently had the pleasure of attending the annual awards dinners of the School of Architecture, at Arizona State University and the University of Arizona. In each instance the quality of the students work indicated the tremendous advances which have been made by both institutions. These young men and women are tomorrow's architects. They are filled with enthusiasm, the desire to create buildings of outstanding and lasting beauty. I know of this bubbling idealism from my son, who recently won outstanding honors from his school, and from others with whom I have talked, or employed. I earnestly hope they can retain this idealism when they come face to face with the hard facts of life and the realization that all too often the client and the public are not yet ready to accept some of the finer things.

This brings me back to the opening paragraph. Like peace between nations, the advancement of our profession and public acceptance of our wisdom and work can be accomplished if we ourselves firmly believe.

As architects we must never let the spark of idealism be entirely extinguished. We must work together in an orderly, ethical manner for the betterment of all peoples as well as ourselves. We must regard our profession as an opportunity to express ourselves in service to society, as well as a means to material gain. We must maintain our dignity by the acceptance and promotion of high standards and the elimination of questionable practices.

The amount of eccentricity in a society has generally been proportional to the amount of genius, mental vigor and moral courage it contained. That so few now dare to be eccentric marks the chief danger of the time.

— John Stuart Mill

IT SEEMS NATURAL at this time of the year, with early summer warmth and renewing of our physical environment, to dream on the subject of education. Before too many weeks pass, many of us will again be rushed by the current crop of young professionals, hot from the design boards, to take their place in our society.

We will all be pushed hard not to reminisce about this period in our own lives and will speculate on each of these young men's futures. How will the wheel of fate turn for each of these men — what will their own future bring?

In my own case, however, I will be puzzled about yet another aspect of this picture, and that is — how well have they been trained to this date and how well prepared are we to continue their training?

Are we being fair to ourselves, our profession, our industry and community, to assume that all students' needs, abilities, aspirations and dreams are the same? Why do we in this age of specialization continue to form all of our men from the same mold? Why do we hope that during their informal education their true bent will develop and they will find their true course?

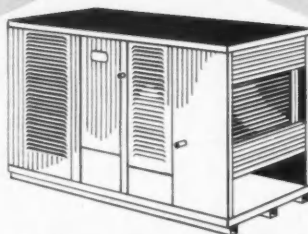
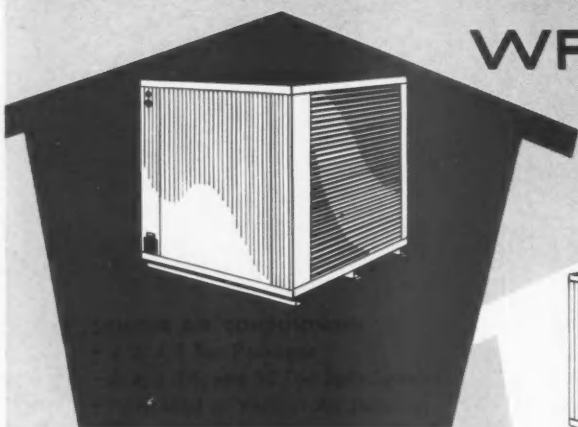
Further, it seems to me that we are placing in the hands of the practicing architect (who may or may not be well equipped as an educator), the tremendous responsibility of smoothing the burrs off this mold and training men in fields of specialization.

Practically no other profession in our society places this confidence, or responsibility, in the hands of the general practitioner. When half of the men I have talked with on this subject do not know what the AIT Program is about — let alone know what the letters mean — it would appear that this is again another sphere of responsibility in which we as a group have not accepted or understood our obligations.

The time is NOW, when we, as a total group, must re-examine the total educational experiences, formal and informal, of our young men and begin an active program for development which will one day prepare them for their place in society and our profession.

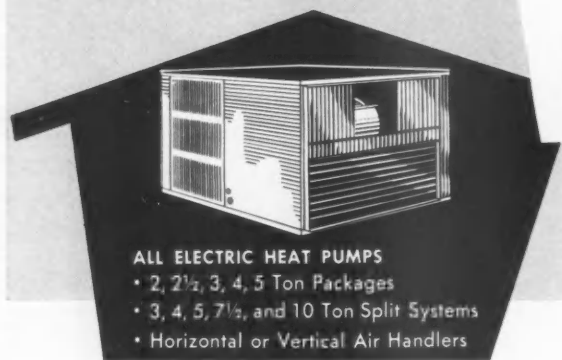
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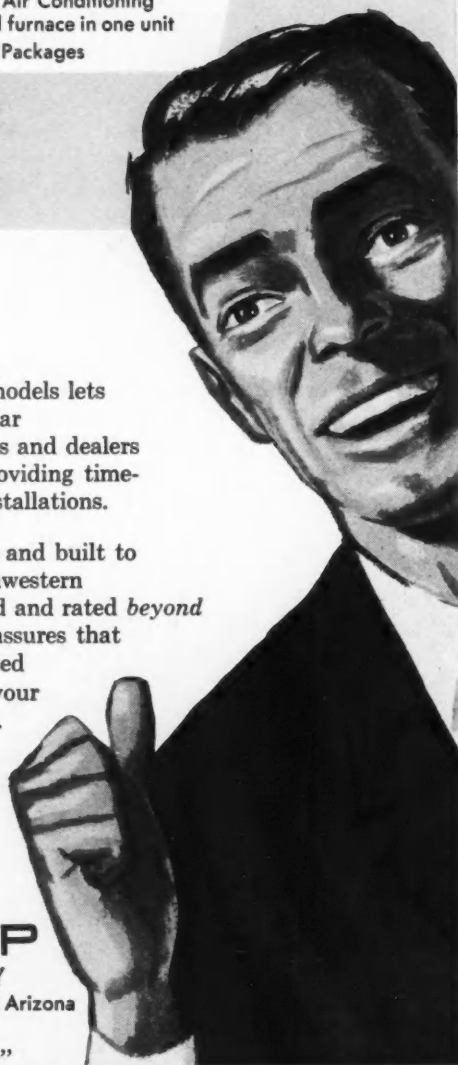
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The Editor's PERSPECTIVE

THERE IS A SANCTUARY still standing in Leicestershire, England, that is said to be a gem of architecture. It was built during the period of tyranny of Cromwell and the Long Parliament, a period of upheaval and uncertainty. Men became suspicious of one another, mistrust was in the air; subversion of one group by the other was constantly being used in the intermittent strife amongst men.

Stained glass was broken, altars were destroyed, and the conduct of, or participation in, unauthorized church worship could make one a criminal.

It was in the midst of these years that Sir Robert Shirley, a layman, built his sanctuary to the kind of worship which had been forbidden by law. For his deed, Sir Robert was called by Cromwell and placed in the Tower of London to die.

But the spirit of the man who built a sanctuary in the hour of the worst times provided it with this inscription:

"In the year 1653 when all sacred things throughout the nation were either demolished or profaned, Sir Robert Shirley, baronet, founded this church, whose singular praise it is to have done the best of things in the worst of times . . ."

"The best of things in the worst of times!"

The above story, developing that theme, was used by Rabbi Albert L. Plotkin, of Temple Beth Israel, Phoenix, in the baccalaureate address he delivered for Arizona State University on May 28.

At this time of graduations and of annual association by architects with university students at awards dinners and at employment desks, it is appropriate that we all re-sharpen our perspective and pay attention to what our learned teachers are saying about the times we live in and the problems we face as individuals and as a people.

Rabbi Plotkin observed that in building "your sanctuary of life," its very foundation-stone is integrity. But he warned that it would be difficult to hold such a foundation, because "you are living in a world in which there is little integrity and in which men use one another and abuse each other in order to gain advantage." He went on to say:

"Our society is based on the principle of political freedom on the one hand, and of the market as the regulator of all economic and social relations on the other." He warned against the kind of conformity that this system invites — the organization man.

"This is a fight which you must openly and honestly face," said Rabbi Plotkin, "for in an age of conformity it will be difficult to be a man of integrity, a man who stands forth for what he believes to be true, out of the honest sincerity of his heart.

"In such an atmosphere," he went on, "it will be

difficult for a person to be a thinker, an intellectual; for an intellectual basically — to the root of his being — must be a non-conformist. He must believe that his intelligence has the power to make evaluations and has the means of understanding the fruit of what he hopes to make it in terms of his ideals. In a period when men are suspicious of one another, when mistrust and a kind of spy system develops, then the thinker best finds his security in silence and may withdraw from reality. You have to face this vital decision in terms of your future, for if you should withdraw you will have to pay the penalty of whatever mistakes your society makes, for you will not have stood up at the time when your voice should have been heard. In silence you have acquiesced. . . .

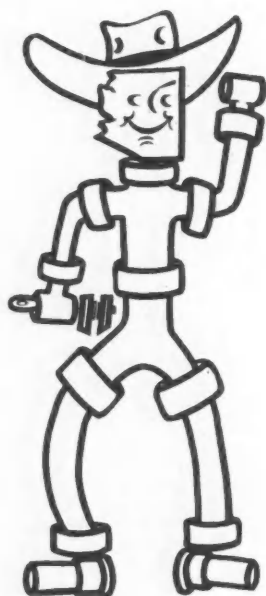
"The spiritual courage to stand up and fight for what you believe is your integrity. Then your sanctuary will have a strong foundation and nothing can move you from what you believe to be the crux of your life. It makes no difference whether you stand to the right or to the left, conservative or liberal, but it does matter that you know where you stand and why."

The rabbi went on to say that "the structure of your sanctuary must have a broad horizon and yet it also must have depth. It is so easy for all of us to enter each into our positions and jobs and literally fade away with the mediocrity which faces us. It is difficult to keep alive the sense of our creative powers in a world that is deadening with automation from one end to another. It is hard to keep alive the art of conversation when it is simpler to watch the deadening effects of television. It will be hard to formulate a thinking mind on different subjects when you receive them digested into such small particles that what you have is a digest of a digest. Don't let the creative springs of your intelligent minds wither away because of indifference. . . . To formulate our philosophy of life we must believe in the power of reason and not allow sentimentalism to dissuade us, for everything is not merely a matter of opinion."

Rabbi Plotkin closed his message with the prayer: "May you build the sanctuary of your life upon those ideals for which you will have no regret, for which you will believe, in the integrity of your heart, that you have stood and stood fast, and that you have built for your future of *the best of things in the worst of times*, and that you have hope for them in the most calamitous. If you do this, then each of you shall sit in the structure of the sanctuary you build, and there will be none that will make you afraid."

Phil Litt

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Sidney Little

in evidence at the joint professional chapter-student chapter awards dinners in Tempe and Tucson last month.

Over 500 Valley and southern Arizona architects, wives, students of the two universities and guests participated in the two dinners, at which future architects divided nearly \$6,000 in scholarships and prizes, much of it given by practicing architects, through their AIA chapters, to aid students in their educational preparations for their chosen profession.

Just a few years ago, those attending the dinners could have been accommodated in small rooms; in 1961 the spacious ballrooms were needed for the 290 who attended the Central Arizona and Arizona State University chapters dinner and the 209 participating in the Southern Arizona-University of Arizona chapters ceremony. And in a short period, the number from professional and student chapters who travel to the dinners of their counterparts has increased tenfold.

At Tempe, on May 11 diners heard Charles Eames, noted designer of Los Angeles, urge them to consider real values in life and avoid the faddish. He told architects, present and future, that their biggest job is fighting to keep their original concepts from deteriorating.

O. D. Miller, a member of the state board of regents, was master of ceremonies at the ASU dinner, at which:

— Louis Loucks, of Winslow, who earned his bachelor of architecture degree this year, was presented the AIA School Medal for excellence in design, the first granted at an Arizona school — making him eligible to apply for graduate fellowships administered by the national AIA. Lloyd Snedaker, of Salt Lake City, director of the western mountain region, AIA, made the award;

— The largest award went to John Berg, who received \$1,000 from national AIA funds, first such prize at ASU;

— Students, with Loucks as spokesman in his position as “president of a new fraternity, chotomy, chotomy, chotomy — trichotomy — (only three members:

Record Turnout Honors Architecture Students

one’s graduating, another is transferring and the third isn’t coming back)” lampooned their instructors by presenting them individual gifts, wrapped in satire.

A week later in Tucson, on May 18, participants heard Kenneth H. Cardwell, associate professor of the department of architecture, University of California, suggest that “the hope and future of our cities lie with the shortsighted architect,” and that “the everyday architects, as sensitive individuals, will respond to the social needs of the community . . . they reflect the values of their cities.”

Sidney Little, dean of the U. of A’s College of Fine Arts and head of the architecture department, presided at the meeting, during which:

— Tucson landscape architect Guy Greene, a popular speaker at the last regional AIA conference, was made an Honorary Associate Member of the Southern Arizona Chapter in appreciation of his continued service to, and cooperation with, area architects;

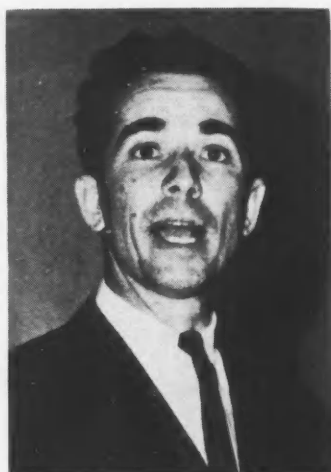
— Jack White, of Golden, Colo., won the coveted Fontainebleu scholarship, \$600, to help him study eight weeks in Paris this summer, and became a double winner with second place, \$50, in the Masonry Industry Program of Arizona-Arizona Masonry Guild competition;

The annual craftsmanship award was presented to Tucson contractor Jack Binns for his general contribution to building, his interest in first-class work, his attention to detail and cooperation with the architectural profession on all aspects of work.

Comprehensive and progressively more competent student work, commensurate with the growth of architecture education in Arizona, was on display in conjunction with the dinner-meetings at both universities.

ASU School of Architecture Director James W. Elmore “crowned” by 1961-62 student AIA chapter president, Gerald C. Lundeen.





Kenneth Cardwell

Speakers and Guests



SOCIAL HOUR Awards dinners were occasions of social meetings among friends. Couples at U of A, from left, included Mr. and Mrs. James Wares, Mr. and Mrs. Gordon Luepke and Mr. and Mrs. Guy Greene.



Charles Eames

Southern Arizona Chapter — U of A



Central Arizona Chapter — ASU



30 Students Win 37 Awards at Southern, Central Chapter Dinners

University of Arizona Awards:

Fontainebleu scholarship, \$600 for study in France: Jack White, Golden, Colo., 3rd year student.

Southern Arizona Chapter scholarship, \$500: Melvin Kingston, Ogden, Utah, 3rd year.

Lusk Corp. scholarship, \$250: Alfred Burlini, Chicago, Ill., 4th year.

Murray J. Shiff scholarship, \$250: John MacNeil, Scottsdale, 2nd year.

Sylvia Wilde Memorial scholarship, \$200: Raymond Spano, Los Angeles, Calif., 2nd year.

Masonry Industry Program-Arizona Masonry Guild awards: Mack L. McCoy, Yuma, \$150, and White, \$50.

Sundt Construction Company prize, \$250: Lawrence Paull, Tucson, 2nd year.

Lemlar Manufacturing Company prizes: William Kreuger, Elbow Bay, 3rd year, \$125; Charles Jones,

Tucson, 4th year, \$50; Glen Van Dyke, Tucson, 4th year, \$25.

Arizona State University Awards:

Central Arizona Chapter, 10th annual awards, books: Mary Lois Pinkston, 1st year, Susan Schumann, 2nd year, both Phoenix, Leason Pomeroy, Tempe, 3rd year.

Central Arizona Chapter scholarships, fourth annual, \$125 each: Richard Caviness, Tempe, Ernest Nickels, Phoenix, both 3rd year; H. Donn Logan, Phoenix, Neil Larson, Page, both 4th year.

National AIA scholarship, \$1,000: John A. Berg, Tempe, 3rd year.

AIA School Medal: Lois Loucks, Winslow, 5th year.

ASU Architecture Foundation scholarships; first annual, \$200 each: Gerald T. Quinn, 2nd year, Charles D. Coffinger, 3rd year, Lyle R. Cunningham, 4th year, all

Phoenix.

Alpha Rho Chi medal: Loucks.

Illuminating Engineering Society prizes, fifth annual: Gerald C. Lundeen, Phoenix, 3rd year, \$25; Thomas C. Downs, Scottsdale, 4th year, \$15; Thomas D. Potter, Phoenix, 4th year, \$10.

Masonry Industry Program-Arizona Masonry Guild awards, second annual: Nickels, \$100; Lundeen, \$50; Caviness and Pomeroy, \$25 each.

Southwest Pine Association prize, first annual, \$200: Cunningham.

Weaver and Drover prize, fourth annual, \$500: Albert C. Newman, Phoenix, 2nd year, with Miss Schumann as alternate.

Phoenix Blueprint Company scholarship and prizes, first annual: Frank Clement, Phoenix, \$200; Budd H. Hebert, Haines, Alaska, and Delane C. Huber, Phoenix, \$25 each, all 3rd year.

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AIA WINNERS Lloyd Snedaker, western regional director, gives AIA School Medal to Louis Loucks, ASU's top graduate, and \$1,000 in scholarship funds from national AIA to John Berg. Loucks also won Alpha Rho Chi medal.



PARIS STUDY Jack White is presented the Fontainebleu Scholarship for study abroad by Dean Sidney Little at U of A.



SOUTHERN CHAPTER PRIZE \$500 scholarship from Southern Arizona Chapter funds to Melvin Kingston, third year student.



CENTRAL CHAPTER AWARDS Jimmie Nunn, past president Central Arizona Chapter, with winners of annual \$125 scholarships, from left, Richard Caviness, H. Donn Logan, Ernest Nickels and Neil Larson, at ASU dinner.



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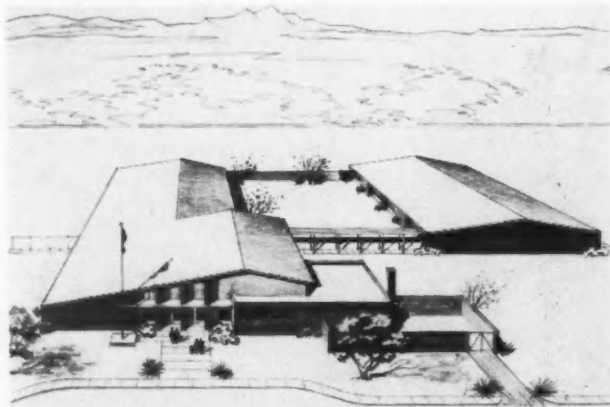
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AWARDEES UofA students, from left, winning prizes and scholarships, at annual dinner, are Glen Van Dyke, Charles Jones, Jack White, Raymond Spano, William Kreuger, Alfred Burlini, Melvin Kingston, Mack McCoy, Lawrence Paull and John MacNeil.



NEW AWARDS Richard Drover, second from left, presents first \$200 scholarships to Gerard T. Quinn, left, Lyle Cunningham and Charles Coffinger, right, from the ASU Architecture Foundation, of which Drover is chairman. Students are 2nd, 4th, and 3rd year, respectively.



TRAVELERS Joining the Central Arizona Chapter and ASU students at their awards dinner were several Southern Arizona Chapter members and U of A students. From left are Roger Hill, John MacNeil, Charles Jones, Lloyd Snedaker, western mountain regional AIA director; Gerald Cain, James Wares, William Wilde, Kenneth Hubbard, Richard Janosko and Eugene Sands.

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Exhibits Admired, Praised



EMCEE O. D. Miller, member of the state board of regents, was master of ceremonies at ASU-Central Chapter dinner, and others at head table included Mrs. Kemper Goodwin and Dr. G. Homer Durham, new president of ASU attending his first ASU awards session. Right, ASU student Gerard Quinn shows student work to his mother, Mrs. Elizabeth Garrigan, and Al Brumbaugh, of Phoenix.



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PRODUCERS' COUNCIL NEWS

The Arizona Chapter of Producers' Council, Inc., will end its first year with a 12:00 o'clock luncheon for architects, mechanical engineers, and their staffs on Thursday, June 29, at Arizona Ranch House Inn, 5614 North Central, Phoenix, according to Milton Merrick, of Owens-Corning Fiberglas.

The meeting, which is jointly sponsored by Fiberglas, will feature a presentation of "Dividend Engineering," a system of evaluating thermal performance characteristics of any construction. A 20-minute film, featuring Chet Huntley, will be shown, and a brief talk and question forum will be presented by R. M. Meechan, of Santa Clara, California, manager of industrial sales for the Fiberglas Company.

At the June business meeting of Producers' Council, new officers were elected. They are Robert McMullan, president; Robert Williams, vice president; Milton Merrick, secretary; and Arthur Dansak, treasurer.



Merrick, Dansak, Williams, McMullan

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Closed Specifications -

By WALTER A. BIDDLE

Biddle and Young, Engineers

A recurring source of friction between the architect, engineer, and contractor is the more or less closed specification that is used for certain items of mechanical, electrical and other specialized equipment.

It is certainly the aim of the design team to provide a suitable structure, able to function in the manner desired, and at the most economical cost. In some cases, this may not be the lowest cost possible, but the lowest cost to provide the services desired.

In order to accomplish this aim, it is often necessary to integrate a number of different items into a complete system. When these items have been selected, it is difficult to substitute a different make or



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--- And Competition

Recent newspaper items reported criticism of architects for writing specifications that "eliminated open competition" on school work. This article by a well-known Phoenix engineer tells why specs cannot always be "open."

model and accomplish the same end. A case in point came up recently when a contractor offered to install a larger exhaust fan than the one specified. This was not desirable for at least two reasons — it would impose a greater outside air load on the air-conditioning system and it would require a change in the electrical service to the fan.

In many cases, a change from the specified item to one of greater output or other characteristics is not useable because of its influence on other parts of the integrated design.

Certainly, there are times when other makes or types of equipment may be substituted with complete harmony to the project. However, it is only on the basis of complete data study that this can safely be done.

Following are several means presently in use in this area to control the substitution of items not included


in the original specification:

1. *The inclusion of two or three trade names for each major item, and restrict consideration to these alone.*

Where the situation warrants, the use of such restrictive specifications is in order, but considerable pressure will be brought to bear by suppliers not mentioned.

2. *List one trade name for each item and permit substitutions of other makes that receive the approval of the architect, after bidding.*

This is the type of specification most generally used, but it has some serious shortcomings in actual practice. All too frequently, an item that does not measure up is quoted to the contractors, who then have to decide whether they think they can get it approved if they try to use it on the job. This puts the



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contractor in the position of judging the suitability of a particular item without knowing all the facts about this choice. When he has used it in his bid, it is hard to eliminate.

3. *List one or more trade names for each item, and require submittal of any substitute items for approval prior to bid opening. Only those items originally specified or receiving prior approval would then be considered on the project.*

This is the type of specification which retains control of all substitutions with the architect, but it can be somewhat cumbersome in actual operation. It requires consideration of the plans by the suppliers and the contractors much earlier than is usually customary. When this system is used, it is very important to follow through in all details and consider only equipment that has been properly qualified. Be sure the specifications are entirely clear in all references to approvals.

4. *List only detailed specifications and requirements, with no trade names mentioned. Usually used on government projects.*

Item 4 is a very difficult type of specification to administer fairly. In order to get the type and quality of equipment desired, the wording may become highly restrictive. In some cases, minor changes in wording can eliminate many makes of equipment

(i.e. — “baked enamel” in lieu of “enamel”). It also becomes the responsibility of the architect to decide on qualifying details that may or may not affect the overall system design.

The approval of the architect involves the entire design team, so that all are satisfied that the item will properly fit into the overall scheme. This usually requires additional design consideration and cost to the architect and his consulting engineers, since each substitute item must be individually re-checked against the primary data.

In summation, it is often necessary to specify certain items very precisely in order to accomplish a desired result, and it certainly should be in the province of the architect and his consulting engineers to determine what is suitable. Specifications for this type of material should have very close attention to wording. Choose the form of substitution control best suited to the particular job and circumstances, and follow through in all details. And finally, try diligently to avoid arbitrary decisions regarding suitability of a product — be specific on any rejections that are made.

Follow all of the above suggestions — be completely straightforward in all your dealings, — and someone will come up with a different way of trying to beat your specifications!

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'ARCHITECT' WINS DOCUMENT OF MONTH

For the second time, *Arizona Architect* has been selected as "Document of the Month" by the Chapter Affairs Committee of The American Institute of Architects.

The February issue, depicting "The Mess We Live In," has been distributed to all AIA chapters and a selected special mailing list as "a challenge to our cities to re-cultivate and re-design the urban areas in which we live and work," according to George F. Pierce, Jr., FAIA, Houston, Texas, chairman of the national Chapter Affairs Committee.



Pierce

"The problems and pressures which confront the men engaged in cleaning up the chaos should be of interest to other chapters who take pride in their cities, but who realize that their cities are suffering from a similar blight," the committee citation said.

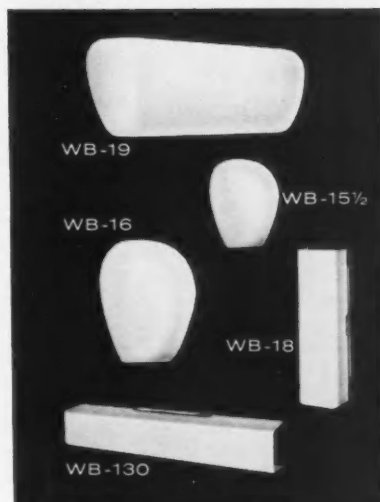
Arizona Architect was previously honored by the Institute for its May 1958 issue dealing with Mission San Xavier del Bac and its restoration.

Earlier this year Southern Arizona Chapter was awarded "Document of the Month" for its pamphlet, "Buildings of Architectural Significance in Tucson," published last fall in collaboration with *Arizona Architect*.

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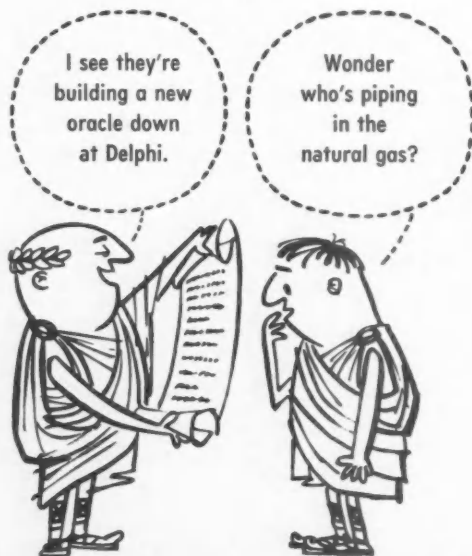
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Certain Standards Low

Design — Bonanza Or Booby Trap?

By BENJAMIN B. LORING
President, Seaporcel Metals, Inc.
Reprinted from Architectural Record Magazine

In the midst of an era of building construction that is at an all-time high, certain standards of architectural practice are at an all-time low.

Everywhere you look, architects are using the multitude of new materials to create designs that are fresh and crisp and bold and utilitarian as they have never been before. Design, at last, is no longer the after-thought, it is the first thought.

For architects, this development is a bonanza . . . and a booby-trap. The pressure created by the new materials is enormous. Today, creative architects must be familiar with materials that may not have existed five years ago. Wise architects ease this pressure. They take advantage of the extensive design consultation services offered by reputable manufacturers of these new materials.

But, so many more architects take the easy way out. They transfer the burden of knowing these new materials to the builders, the financiers and the contractors.

Thus, at the height of the building boom, these architects are getting short-changed every day of the week. Architects spend untold hours arriving at the precise specifications which will provide the most effective means to build within the design framework they have conceived.

The plans are then turned over to the builders, the financiers and the contractors. The specifications become a battleground for warring generals.

Builders stay up nights devising ways to get around the specifications. Financiers scheme to cut costs. Contractors appear to meet specifications without actually doing so. The specifications are no longer standards of minimum acceptance, but are like the rules at school; to be broken, if possible, without getting caught.

What Architects Can Do

Forward-thinking architects can stop this rapid deterioration. They can pay more attention to follow-through . . . to making sure that what they specify is what they get.

And they can help. Every reputable manufacturer offers help to architects in determining specifications. But the architects, alone, must be the ones to see that the specifications are met.

With such help, they do not have to compromise their standards because of unfamiliarity, understand-

Look, Ma, No Utility Poles!



General Electric, through a news release, takes obvious pride in promoting a new development by Chuck Bauman called "On Top of the World" at Laguna Beach, California.

Although GE's promotion may be concerned primarily with the fact that the homes are all-electric, its focus in the story is that "the magnificent view high up in the Laguna Hills is *unobstructed by poles*."

"Located on the scenic hillsides that sweep upward behind Laguna Beach," the release goes on more lyrically than most, "the resident dwelling in one of these . . . exciting . . . homes has a view of the cobalt blue Pacific as far west as Catalina Island, plus the surrounding green hills."

GE explains that for the 30 homes already completed on the 313 acre tract, there are about 14 junction boxes located strategically throughout the area and a power transformer box sunk unobtrusively in each backyard.

It can be, and is being done!

able though it may be. They do not have to close one eye to their client's best future interest — for the sake of the present. In short, they do not have to question anyone else to see if their specifications have been met, to the letter and to the spirit . . . because they have seen to it themselves by personal follow-through.

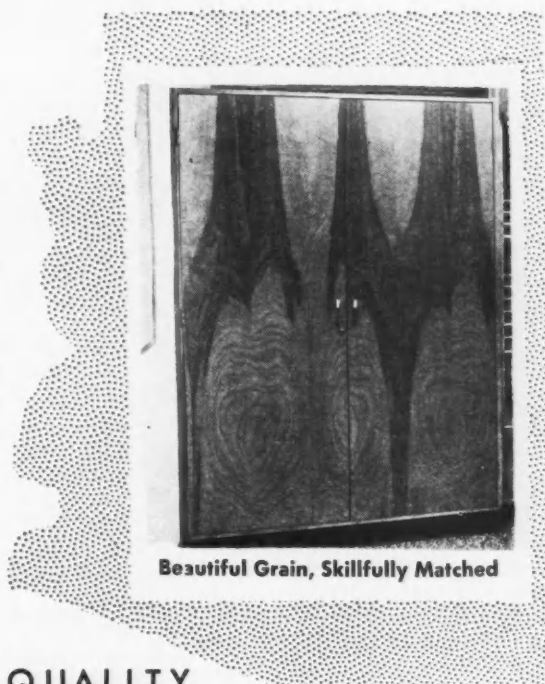
Architects should not abandon procurements as the responsibility of others. In days past, every conscientious architect insisted that his purchasing specifications be followed. He would not settle for one one-thousandth less.

Today's architects, if they choose, can do the same. In fact, they can be more forceful than ever. Architects can make sure that every product they have taken the pains to study . . . and to specify by name, is actually used. Their hours of deliberate, careful analysis can justify no other procedure.

Then, and only then, can architects know, without qualification, that their completed building will face the test of time and use and function as they have designed it to do . . . with the products they have specified . . . because the plans were a success and so, indeed, is the building.

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Crawford Mainline industrial door operators and controls for all types of industrial, commercial and institutional doors are pictured and described in a new folder. It is standard size for easy filing.

Graphic illustrations, cross-sections, mounting specifications, control suggestions and shipping weights for trolley, jackshaft and chain hoist operators are presented for the architect, engineer, contractor, maintenance staff and purchasing department.

Copy describes how door operators make savings possible in manpower, heat loss and equipment maintenance.

Free copy is available from **Crawford Door Co.**, 20263 Hoover Rd., Detroit 5, Mich.

A new 44-page brochure on hardfacing electrodes and wires is issued by **Air Reduction Sales Co.** A cross-referenced, pictorial layout classifying and illustrating all hardfacing materials according to use makes obtaining information easy.

Wear protection provided on industrial and construction equipment by Airco hardfacing alloys and a description of each electrode are provided along with application data. Specific parts that benefit from hardfacing and type of wear and alloy to protect it are listed.

Free copy, form ADC 955, from **Airco**, 150 E. 42nd St., New York 17, N. Y.



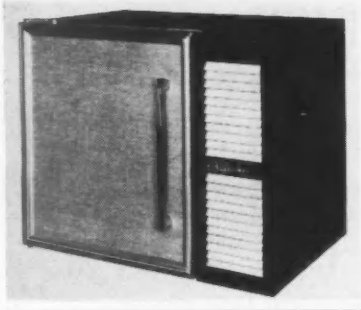
A new compact refrigerator for home and commercial use as a built-in or portable unit, Chill-Air model PR-6 is produced by Erickson Industries.

Built-in units can be recessed in walls of offices, motels, recreation rooms, hospitals or restaurants.

As a free-standing unit it can be located in any family room, home bar or serving station in restaurants. It has optional brass or black metal legs and tray cart with casters.

The Chill-Air has a capacity of 2.7 cubic feet and accommodates quart bottles and makes a large ice supply, about 10 pounds of cubes. System is guaranteed one year, compressor 5 years.

Complete information from **Erickson Industries**, Dept. O, River Falls, Wisc.



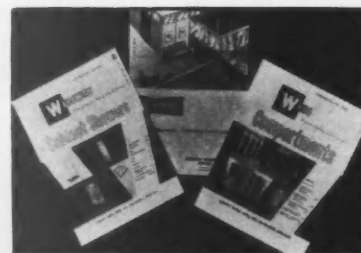
A new Lincoln glazed face brick has been introduced by Gladding, McBean & Co.

The textured ceramic coating on the Norman size brick offers architects a wide choice of permanent colors in this traditional facing material.

The line has 25 standard colors in bright glaze, satin or matte finish. The rough texture adds the appearance of custom design. The ceramic glazed surface insures permanent color and provides an easy-to-clean surface.

Glazed bricks can be used for the outer layer of a reinforced brick wall, and are ideal for use in commercial and public buildings and schools.

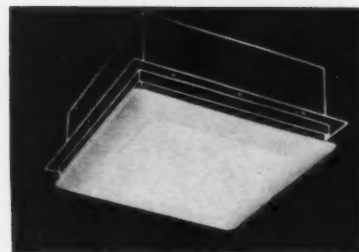
The **Gladding, McBean & Co.**, Arizona office is at 4730 N. 16th St., Phoenix 16.



Three catalogs on cabinet showers, toilet compartments and movable office partitions are available free from the **Henry Weis Manufacturing Co.**, Elkhart, Ind.

Six new cabinet shower models, glass and vinyl shower doors, glass shower enclosures and receptors; Weis's new line of plastic laminated compartments, as well as baked enamel and porcelain enamel compartments; and the recently added movable office partitions are covered in the three separate catalogs.

Write **Henry Weis Mfg. Co.**, Elkhart, Ind. Arizona distributor is **Beach Building Specialties**, 1040 E. Camelback Rd., Phoenix 14.



A new series of incandescent lighting fixtures, designed along classically simple lines, is announced by **Litecraft Mfg. Co.**

Called the Endura Series, fixtures include incandescent recessed squares, darklites, baffled and Alzak downlites, adjustable accent and recessed round regressed lens lights.

Careful attention in the Endura Series has been given to engineering and design details to add a finished appearance to commercial, institutional and residential interiors.

Endura recessed units fit precisely into the ceiling; joint detail where ceiling and fixture meet is clean and neat, with no exposed screws or hardware.

Features include efficient Alzak reflectors, Bonderized steel parts, double gasketing, top relamping, anodized and hinged face frames and quick mount bars.

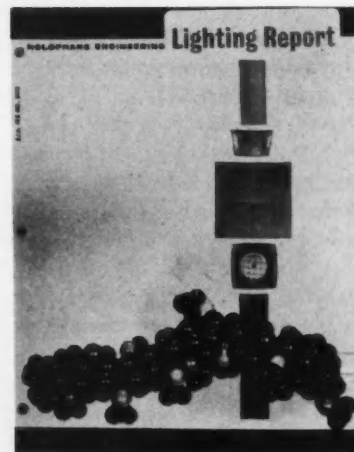
Illustrated brochure from **Litecraft Mfg. Co.**, 100 Dayton Ave., Passaic, N. J.

A new brochure which describes the application of follow spotlights in schools, theatres, auditoriums, hotels, arenas, stadiums, night clubs, etc., and shows typical installations of this equipment, will be sent free to any reader addressing a request to **The Strong Electric Corporation**, 36 City Park Avenue, Toledo 1, Ohio.

A new lighting report has been issued by the **Holophane Co.** which is of value in the purchase or specification of lighting fixtures with plastic lenses.

"Plastics for Lighting" tabularizes 16 properties of acrylic, polystyrene and vinyl plastics determined by Holophane in evaluating plastics for lenses of its luminaires. Seven of the properties are detailed and six illustrations complement the text.

Free copies, AIA File No. 31F2, from **Holophane Co.**, 342 Madison Ave., New York, N. Y.



AIA Seeks Department Head

The AIA Headquarters in Washington has an opening for a head of the Department of Professional Practice, formerly Office Practice.

In a letter and summary received from William H. Scheick, AIA, executive director of the Institute, an appeal was made for aid in locating an architect, preferably between the ages of 35 and 40, to fill the position which pays a starting salary of \$10,000.

Requirements for the position include a college degree in architecture, corporate membership in AIA, five or more years experience in professional practice, personal skill and tact in meeting and dealing with professional personnel, and oral and written communication skills.

Further information on the position is available from your chapter office or from Mr. Scheick at The Octagon.

A.A.N. LANDSCAPING AWARDS

The Ninth Annual Industrial and Institutional Landscaping Awards Competition is announced by the American Association of Nurserymen. Entries must be received by September 1, 1961. Classifications include:

1. Manufacturing and utilities, including research buildings
2. Retail and service establishments
3. Public and private institutions
4. Beautification of downtown areas

Winners include both large and small firms. Judges have included nationally-known industrialists and qualified landscape architects. A folder describing the awards, containing entry procedure and list of winners of the past five years will be mailed upon request to Dr. Richard P. White, American Association of Nurserymen, 835 Southern Building, Washington 5, D. C.



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"The American city, in the last half of the 20th century, is destined to be a dynamic, challenging, exciting place in which to live. As a social organism, it is an exploding force which rivals anything that we have observed or imagined in outer space. The vitality of the changing community, neighborhood, subdivision, and suburb is creating chain reactions which affect every phase of our living. To observe the changing American city knowingly and intelligently, is to be caught up in one of the greatest eras of man's history." — L. K. Bishop, V.P., Central Div., National Conference of Christians and Jews.

ARCHITECTS' EDITORS — Among the members of Publishers for Architectural Components (PAC) meeting at the National Convention of The American Institute of Architects in Philadelphia were (from left) Editors Richard P. Zinkowski (**New England Architect**); Phil Stitt, Vice President, (**Arizona Architect**); Talmadge Hughes, Secretary-Treasurer, (**Michigan AIA Bulletin**); Leon Arber (**New England Architect**); John Flowers (**Texas Architect**); Philip Kessler (**Jersey Architect**); and (seated) Clifford E. Sapp, President, (**Ohio Architect**). PAC represents official AIA publications throughout the country, directly reaching some 65,000 specifiers and buyers of construction products, and maintaining an advertising representative in New York.

The artist and the scientist have much in common. They are profoundly interdependent. They share the creative mind, the irresistible undying need to explore and to know. Perhaps the artist goes one step further. For him the need is also to understand, and understanding, to explain mankind, even to itself.

— Pearl S. Buck

Americans have a tendency to operate on a frontier theory when the frontier has long since ceased to exist. In contrast, virtually all the European countries have deliberately conserved and utilized their land. . . . During the next 10 years we will need at least 3,000,000 acres for homes alone, and at least that many more acres for the facilities and roads which should service those homes. — Nels Severin

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Our generation takes its cultural guidance from groups of their fellow citizens — school boards, city councils, women's clubs — chosen by popular consent to make important cultural decisions. This is as it should be, for democratic principles not only permit but demand that each individual bring his personal conviction and insight to bear upon his surroundings.

But how have these citizens trained themselves to deserve confidence in their judgment? How have they learned to distinguish between diversity and anarchy, between organic unity and mere accumulation? We assume too much if we expect them to function properly in this role without having had a chance to develop powers of discrimination. They must first be made aware of the possibilities of promoting a stimulating environment for themselves and their community rather than resorting to cliches or pinchpenny expediency. As it is, their education rarely leads to a grasp of organic development and visual beauty. The pseudoartistic examples of design that reach them through aggressive sales techniques, with their competitive assault of chaotic shapes and colors, is apt to reduce them to a state of sensorial apathy.

We need to revitalize our natural creative capacities which for so long have been allowed to atrophy. It will not, of course, be easy to recapture a birthright almost completely forsaken. The effort must begin in school, during the child's formative years.

—Walter Gropius, *The Curse of Conformity*



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BOOK NOTES

TEXANS REPUBLISH 'HUBERTUS JUNIUS'

A limited edition of 500 copies of "Hubertus Junius on Architects and Architecture" has been published by The Texas Architectural Foundation. Serially numbered copies are available for \$8.25, plus 50 cents for mailing, from the foundation, 327 Perry-Brooks Bldg., Austin, Texas.

The incisive wit and perceptive wisdom of Hubert Hammond Crane, both in verse and prose, appeared in the AIA Journal frequently between 1952 and 1958 over the names of Hubertus Junius, Herodotus Jones, Pete Pausanias and Jonny Vitruvius, and dealt with art, science, and their practitioners, both the exalted and lowly.

The basic architectural concepts of "form and function" led Crane to apply them to mankind, and to thank the Lord for adding "a useless curve or two in several likely places," and to observe:

A hook's a hook and looks a hook

But darn few fish await it;

I thank thee Lord for thinking up

A lovely way to bait it.

There is a delightful spoof of "modern art" that will tickle any observer, and in some 50 included items the author has "poured sentimental gems, in prose and poetry, of truth and understanding at the feet of his goddess, Architecture."

One of the earliest poems, a "Tribute" that should inspire any architect, begins:

Bless'd be he who builds such charm into my house

That those who pass must pause and say,

There stands the home of gentle folk.

And may he have beside his pay

A measure of my own content

From gracious living, day by day.

MAJORITY VANDALIZES U. S.

The U. S. is fast becoming "the biggest slum on the face of the earth," according to Peter Blake (architect, Associate Editor of *Architectural Forum*, and former curator of The Museum of Modern Art's Department of Architecture and Industrial Design) in the May issue of *Horizon* magazine. And it is "Mr. Average Citizen," not some diabolical pressure group, who is responsible for the mess. The majority of Americans "behave like vandals."

Blake cites two principal reasons in the *Horizon* article for our national vandalism: We have grown indifferent to the sense of beauty; the fruited plain is becoming an eyesore from sea to shining sea, and most of us don't care. Secondly, we belong to a throw-away civilization where almost everything is designed to make a replacement necessary in short order.

As a result, says Blake, "the mess that is man-made America is a disgrace of such vast proportions that

only a concerted national effort can hope to return physical America to the community of civilized nations."

A SENSE OF QUALITY

Architecture is a form-giving art. Its impact on man comes from the interrelationship of enclosing walls and shaped interior void. This is a highly personal experience for the inhabitant, based on all the intangible factors of individuality. There are no universally applicable standards for the distribution of mass and space. Each plan is good which satisfies the physical and psychological needs of the dweller.

But there is another aspect to form-giving through architecture that is more universal. Buildings are the predominant accents on the human landscape. They influence the judgment of proportion and form of those who live among them because it is by the solids that surround us that we acquire our three dimensional perception. Ever since man came of age with the Industrial Revolution and granted to each individual the right to judge and be judged on relative, non-collective terms, this three dimensional perception has lost absolute qualitative standards. We no longer know what is good or bad in architecture, but an alert and interested individual has "a certain feeling" about what he sees. An instinctive response reacts to quality in form. It was once suggested that this innate sense of quality in architecture could best be exercised by evaluating four features of a house, and finding in them a certain measure for the success or failure of the builder's intentions. These four features were specified as: the roof, the corner, the base and the access.

— Sibyl Moholy-Nagy in *Native Genius in Anonymous Architecture*

PALMS IN THE SOUTHWEST

PALMS, by Desmond Muirhead, is an exhaustive treatment of the different types of palms, of which the author, who has written several articles for *Arizona Architect*, has said, "the other artifacts of both man and nature are but poor competition." Citing the revival of interest in the palm in the southwest and other warm or sub-tropical areas, the author maintains that the trees are being planted haphazardly with little thought of ultimate effect. He wrote the book to "fill a gap in the recognition and knowledge of the different types of palms, and to guide people to plant them to improve the landscape, rather than to mar it." A special selection has been made of some of the best tropical palms for use in landscaping. The book is well illustrated with both photographs and numerous sketches of palms and landscape designs featuring their use. 140 pages. Dale Stuart King, publisher, Globe, Ariz.

Just As We Predicted...

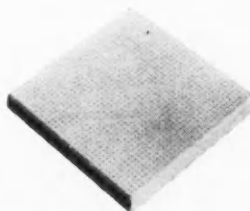


In discussing GEOCOUSTIC UNITS with you previously, we predicted that the published unit absorption figures were conservative because of the diffraction on sound waves toward absorptive surfaces, and because of the dissipation of sound energy due to diffusion.

Test results have just been released by the acoustical laboratory commissioned by the Acoustical Materials Association, and they show that GEOCOUSTIC UNITS have up to 20% greater efficiency, depending on spacing and pattern, than was indicated by the original data.

SO WHAT?

We can now state categorically and without reservation that GEOCOUSTIC UNITS will produce greater acoustical comfort AND COST LESS than any acoustical ceiling construction you may now be using. Please challenge us; we can prove that statement!



WHAT'S NEW?

1. Gone are the somewhat cumbersome "foot pads" of the original unit. The new GEOCOUSTIC UNIT has a sculptured cavity construction.
2. GEOCOUSTIC UNITS are now available with speed clips moulded into the backs of the units, allowing mechanical attachment to any type of surface.



The tests confirmed that "patch" treatment, as in the above high school auditorium installation, are often more efficient acoustically than linear or block patterns. Let us make a room analysis for you.



The tests confirmed that the average classroom can achieve optimum acoustical comfort with as few as fifty GEOCOUSTIC UNITS. The classroom shown above offers dramatic proof of how so little can do so much.

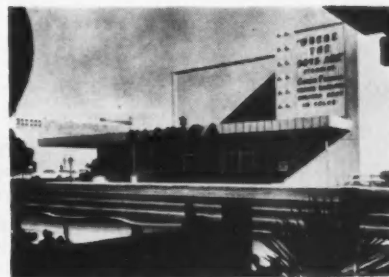
RUGGED

These cellular glass units can withstand the humidity of swimming pools and the hard wear in gymnasias.



PROOF

Visit Harry Nace's beautiful new Kachina Theatre in Scottsdale for proof of GEOCOUSTIC's efficiency and our acoustical engineering ability.



ARIZONA ACOUSTICS

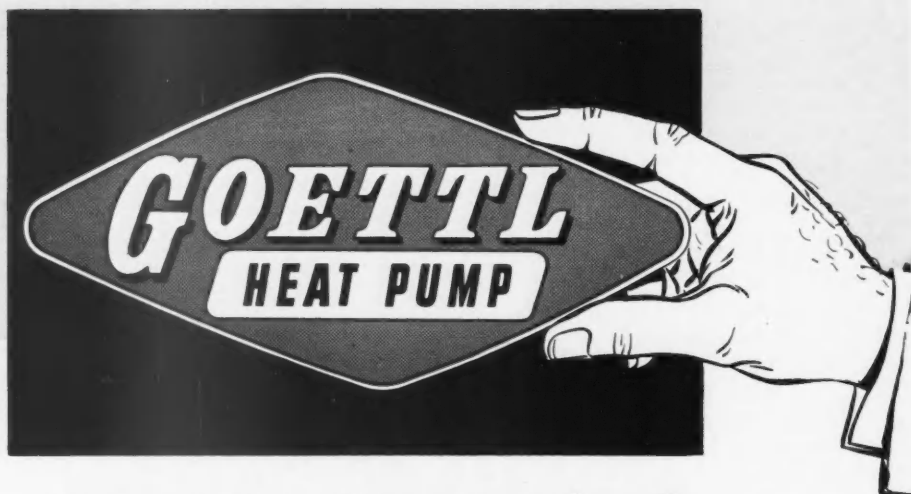
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